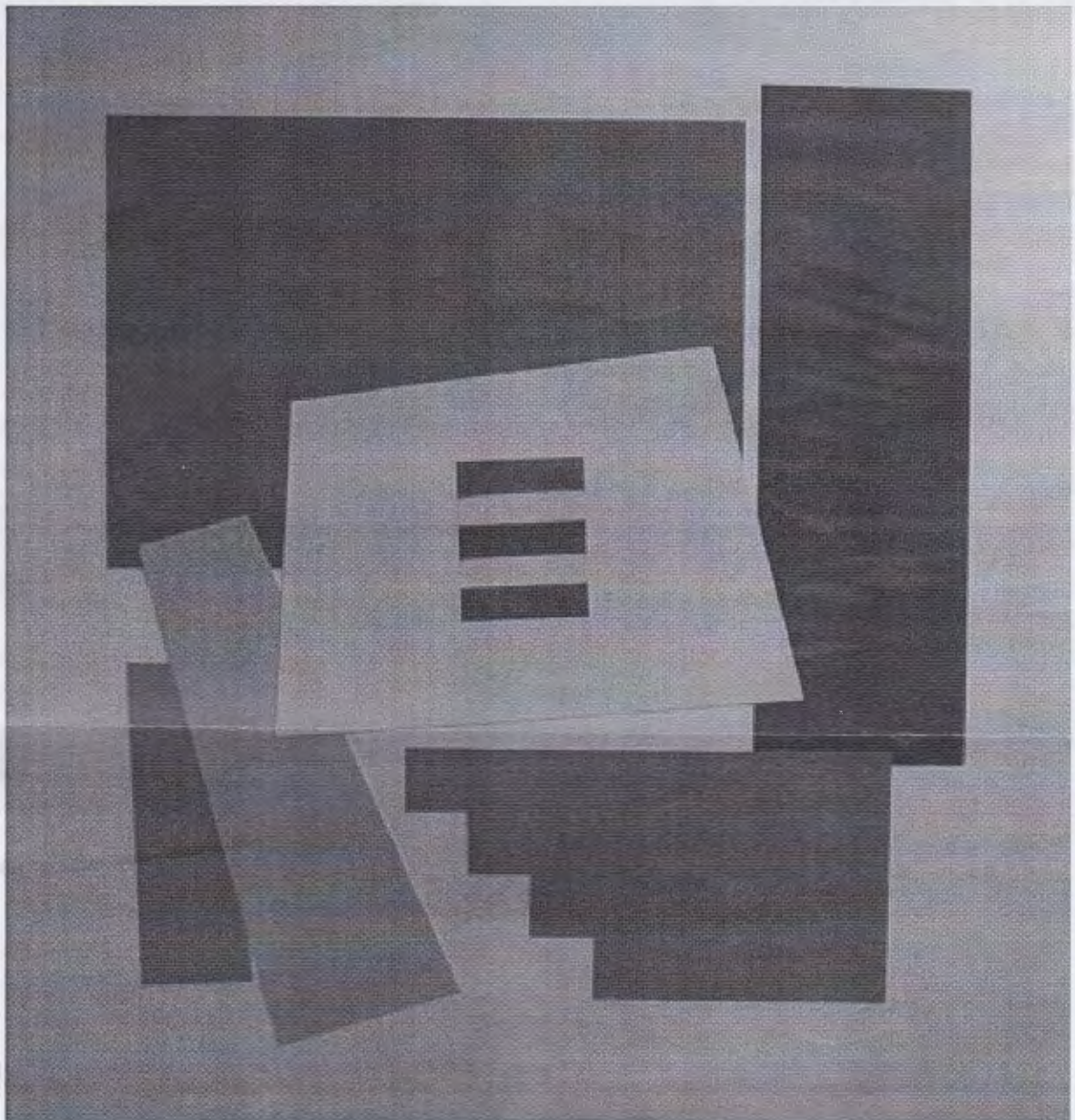


new zealand

Suzuki Journal

volume 19 no 2 winter 2008



new Zealand Suzuki Journal

volume 19 no 2 winter 2008

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Cover: 'The Piano in the Sitting Room' by Philippa King. Philippa is a self-taught artist who lives with schizoaffective disorder (roughly speaking schizophrenia with a mood disorder). A number of pieces of her work illustrate aspects of living with the illness. She works mostly in acrylic paint and collage. She can be contacted at philippa@loadedbrush.me.uk.

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EDITORIAL PAGE

parents & children

Catharina van Bohemen

Recently I was looking through an American Suzuki Journal when I saw an article by Joseph Kaminsky about the way in which his parents encouraged his writing, and how he saw this as another example of Dr Suzuki's belief that much can be achieved in a loving environment. A few days later I happened to read Margaret Atwood's poem about teaching a child to draw, and suddenly, unexpectedly, Jeramy Bhanabhai's interview with Timothy Crake pinged into my inbox. What these three quite different pieces seem to me to have in common is that they are about exploration, and the adult privilege of guiding and encouraging a child to discover the world that is 'more difficult to learn than I have said.' And the next step is doing: 'This is your hand.'

This year, I have gone back to university. It's wonderful to be in Wellington again, and part of a group of writers and readers. But the workload is heavy and time is short. For this reason, the third and final issue of the journal will not be published until the end of November. I have, therefore, included in this issue, the **notification of the next AGM which will be held on Monday 29 September at St Patrick's College, Kilbirnie in**

Wellington, and an accompanying proxy form if you are not able to attend. You will also find the **essential information for instrument graduation in September: tapes must be received by the Administrator no later than 15 September.** It's important that you keep your journal if you want to appoint someone to attend the AGM on your behalf or if you want to submit a tape for graduation.

From time to time various members of the Suzuki community ring me to say they have moved house and haven't received their journal. Or, that they've paid their subscription but the journal hasn't arrived. I am so pleased people want to read the journal, but I must emphasize that I am the Editor. I have neither a database of addresses nor a stash of extra journals. If for some reason you are not receiving the journal and you believe you should be, please contact our Administrative Assistant (Membership), Elizabeth Rayner, whose email address is always printed on both the Contents and Executive Pages of the journal.

You begin

You begin this way:
this is your hand,
this is your eye,
that is a fish, blue and flat
on the paper, almost
the shape of an eye.
This is your mouth, this is an O
or a moon, whichever
you like. This is yellow.

Outside the window
is the rain, green
because it is summer, and beyond that
the trees and then the world,
which is round and has only
the colors of these nine crayons.

This is the world, which is fuller
and more difficult to learn than I have said.
You are right to smudge it that way
with the red and then
the orange: the world burns.

Once you have learned these words
you will learn that there are more
words than you can ever learn.
The word *hand* floats above your hand
like a small cloud over a lake.

The word *hand* anchors
your hand to this table,
your hand is a warm stone
I hold between two words.

This is your hand, these are my hands, this is the world,
which is round but not flat and has more colors
than we can see.

It begins, it has an end,
this is what you will
come back to, this is your hand.

Margaret Atwood Poets.org. from the Academy of American Poets

PRESIDENT'S PAGE Graham McPhail where your money goes

I thought it would be timely to remind you of the reasons that last year's AGM made the decision to raise the NZSI membership fees. Primarily, NZSI was not meeting its costs, as the membership fee had been kept unrealistically low for many years. With the retirement of Juliet Le Couteur as Executive Officer, NZSI had no option but to advertise for paid administrative support. A number of changes were proposed, including a national membership system, so it was decided to appoint a Membership Administrator to support the Executive Officer. Both positions were advertised and have been filled. The positions of President and Vice President(s) are unpaid. The Director of Teacher Training receives some payment towards the work involved in that significant task, as does the Journal editor.

After administrative costs are met, the membership fee primarily supports the training of teachers. Without well trained and qualified teachers, we have no Suzuki

method. NZSI finances support teacher training that does not cover its costs, pays the international fee for each of its registered teachers (this is required for international membership and the right to use the Suzuki name), produces and publishes a Journal, offers a graduation service, and returns to branches a proportion of the fee so they can run local activities.

NZSI also undertakes occasional initiatives, such as the teacher conference and, later this year we hope to run a workshop in Auckland for current teacher trainers and new associate teacher trainers. This sort of activity will enrich the potential for teacher development, which in turn is vital for effective work at the branch level. This work is strategic in that its goals are long term. Your fee supports the development of your child by supporting your teacher, your branch, and the future of the Suzuki method in New Zealand.

Graham McPhail



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VICE PRESIDENT'S PAGE

a music-filled childhood

Sally-Anne Brown

Hi Suzuki families,

My name is Sally-Anne Brown. I am the NZ cello teacher trainer and share the vice-presidency with Lois McCallum.

Graham McPhail has asked me to write this journal's President's report. I have been wondering what you may be interested in reading about and decided to tell you a little about my journey into music.

I was fortunate to have been immersed in classical music since I was first thought of and spent the first eight years of my life listening to wonderful sounds (mostly vocal and violin) coming from the music room. Of course, it was a perfectly normal environment in my mind – the perfect Suzuki environment. Piano lessons began at 8 years and cello followed at 10 years. It



seemed absolutely normal to practise daily and follow the routine I had observed as a youngster. In a nutshell, I progressed from year to year, musically and technically, traveled to Austria at 17 to further my cello playing, spent 10 years playing in orchestras, doing solo performances and recordings in NZ, and then chose teaching the Suzuki Method as a comfortable way to help support my family while still being a Mum. Now, of course, the wheel has been reinvented – that's the Suzuki environment wheel. My children have left school and are enjoying the benefits that growing up in a Suzuki home offer.

Every Suzuki family can benefit generations to come by creating their own special Suzuki environment!



Sally-Anne's children beginning the journey.

associate teacher trainer initiative

Background:

In the NZSI 2007 AGM, Graham McPhail moved that NZSI ask the Professional Advisory Group (PAG), in consultation with the Teacher Trainer Group, to develop a policy for the appointment of Associate Teacher Trainers. This was seconded by Sally-Anne Brown and carried. The PAG has recently completed this work and the details follow.

Purpose:

To increase the teacher training opportunities for the general teacher membership.

To increase professional leadership opportunities for experienced teachers.

Who:

The Associate Teacher Trainer role is open to all interested, experienced NZSI teachers who wish to share their expertise with other teachers. The applicant will already have a proven record of working collegially within the NZSI, can meet the following pre-requisites and will have the intention of completing their Level 4 training, within 3 years, in order to become a full Teacher Trainer.

Pre-requisites:

1. Must have maintained an active NZSI membership throughout the previous 5 - year period.
2. Record of training must indicate completion and assessment of Level 3 training.
3. Record of Professional Experience must indicate a music diploma or music degree from a recognized Tertiary Institution.
4. Record of at least 10 years of Suzuki teaching experience after completion of high school, in the instrument of this application.

Please Note:

The status of Associate Teacher Trainer will not be permanent. Associate teacher trainers will be expected to continue their training in order to complete their Level 4 training and therefore be in a position to attain full Teacher Trainer status. Associate Teacher Trainer status will normally be valid for 3 years.

Process: The following process has been established to provide motivation and support for interested teachers.

1. Interested teachers should signal their intention to make an Associate Teacher Trainer application no later than **October 1, 2008**. Complete the form "Intention to apply" and send it to the NZSI Director of Teacher Training, PO Box 74092, Market Road, Auckland.
2. Upon confirmation of eligibility, the applicant will be interviewed by a panel of 2-3 NZSI Teacher Trainers or PAG members/senior teachers. This pre-application interview will be organized by the Director of Teacher Training and will be either by telephone or in person.
3. The panel will make a recommendation as to the suitability of the applicant to undertake an associate teacher trainer role. The Director of Teacher Training will notify the applicant of the outcome. Where appropriate, the applicant can then proceed with the Associate Teacher Trainer application.
4. The Associate Teacher Trainer application includes submission of DVD's of applicant's performance, student performance and teaching of students. An essay is required and additional paper work must be submitted detailing the applicants training, observation and teaching record.

The cost of the ATT application is \$300.00 and upon receipt of an additional \$200.00 and Level 4 assessment, full teacher trainer status may be granted. The complete application is available at www.suzuki.co.nz

NEW ZEALAND SUZUKI INSTITUTE

Form to be submitted
for intention to apply for NZSI Associate Teacher Trainer

Name: _____

Address: _____

E-Mail: _____

Telephone: _____

Instrument: _____

Pre-requisites:

Have you been an active NZSI member or a member of an equivalent ISA-recognized region throughout the previous 5-year period? YES / NO

Have you completed and been assessed for Level 3 training? YES / NO

Do you hold a music diploma or music degree from a recognized Tertiary Institution?
YES / NO

Do you have at least 10 years of Suzuki teaching experience after completion of high school, in the instrument of this application? YES / NO

Have you read the Associate Teacher Trainer Application? YES / NO

Do you have any questions?

For sub-committee to complete:

We recommend _____ proceeds with the Associate Teacher Trainer Application. YES / NO

Comments:

Send completed form to: Director of Teacher Training, NZSI, P.O. Box 74-092, Market Road, Auckland

OREWA PIANO WORKSHOP

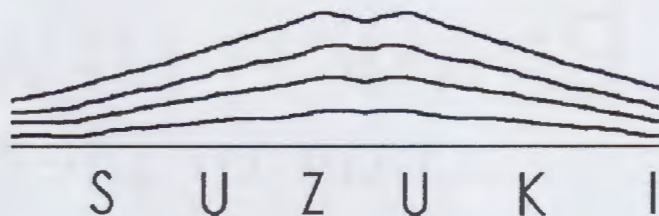
music mind games

The second successful April Piano Activity workshop, hosted by North Shore Suzuki Piano Teachers in Orewa, was enjoyed by a capacity number of students. This year our guest tutor was Chuck Speicher from New Jersey, who enthusiastically demonstrated his expertise with Music Mind Games, wide ranging knowledge of music history, warm support during master-classes and a trove of ideas to help parents at home. The innovative props of the low budget production of the *Magic Flute* were a big hit with actors and audience alike. Supporting classes included marimba, rhythm, movement, dance, Musopoly and improvisation. A cool jazz number from Chuck ended the play-out concert and we learnt a whole lot more about Jazzuki and improvisation. Photos and video are available from Hazel Roggen.

music.hazel@gmail.com.



BRANCH NEWS auckland



AGM September 14th - 4.30, St Cuthbert's College Music Centre, Wapiti Ave, Epsom. For information contact Graham McPhail barok@ihug.co.nz

Parent Education Evenings

August 6 and November 4. Keep an eye on the calendar on the web site for details (www.suzuki.org.nz/members/calendarofevents.html)

Auckland Teacher Professional Development 2007

July 10-12 (instrument specific sessions during the annual workshop) and October 9th. Keep an eye on the calendar on the web site for details (www.suzuki.org.nz/members/calendarofevents.html).

Suzuki on Sundays 2007

July 10-12 (daily concerts during the annual workshop) and September 14th. Keep an eye on the calendar on the web site for details (www.suzuki.org.nz/members/calendarofevents.html)

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Shimro Master Violin Outfit 4/4 Suzuki Special
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Solid spruce top, flamed maple back and sides, genuine purfling. Includes quality case & bow. Fully set up. Made in Germany. RRP \$1,750 **\$1,575**

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Höfner Presto Viola Outfit 15"-16" Suzuki Special
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St Antonio Cello Outfit All sizes Suzuki Special
Solid pressed spruce top, maple back. Ebony fingerboard & parts. Genuine inlaid purfling. Steel pin with hardwood ring end. Fully set up. Includes quality bag & bow. RRP \$1,195 **\$695**

Shimro Master Cello 4/4 Suzuki Special
Solid spruce top, flamed maple back. German Klier fingerboard, real rosewood pegs. Fully set up. Quality case & bow included. RRP \$2,599 **\$2,199**

Höfner H42C Orchestra Cello 4/4 Suzuki Special
Solid spruce top, maple back & sides, genuine inlaid purfling, 4 fine-tuning adjusters. Fitted with D'Addario strings. Fully set up. Includes brazilwood bow & padded cello bag. Made in Germany. RRP \$5,450 **\$4,949**

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BRANCH NEWS

bay of plenty & south island

Bay Of Plenty Suzuki were invited to perform at the Elms, an historical house, as the interval entertainment, on the 17th February for the Annual Elms Outdoor concert. Lead by Amelia Taylor, a very talented violinist, she proudly marched the young performers on stage for a crowd pleasing performance. There were certainly lots of jaw-dropping amazement and delighted smiles from the audience watching the children perform, as well as a lot of proud parents snapping photographs. The photos show the hard work and concentration of the violinists and what a joy it is when all the hard work and dedication gets a huge round of applause. We were even lucky enough to see one of the Suzuki mums who was singing and very talented. —Dianne Harper, Suzuki Mum



South Island. Think ahead to the Summer Camp, Oamaru January 13-18 It is a great holiday for all the family, options of camping or dormitories, all meals cooked and dishes done for you! And of course the varied and fantastic musical programme with musical theatre, master classes, concerto and orchestra and the grand fun night concert. For people not from the South Island, you can combine the camp with biking the Otago railtrail, visiting Dunedin or just camping at many of the South Islands best holiday spots.

The camp has always been a success due to the hard work of a couple of people however it is time for some other person(s) or couple to think ahead to take over the summer camp in 2010. You would need to work alongside the current camp organisers for 2009 to learn the ropes. This position comes with a small remuneration as an acknowledgement of the work involved. If you are interested or want to know more about this position, please contact Nigel or Felicity Wooding felicityandnigel@clear.net.nz

Remember the library. Not only is it available at family concerts and winter workshop, but you can also phone Margaret 03 351 5303 anytime to buy a book. Onsale are "Practicopaedia" (\$35) and "With Love In My Heart" by Sheila Warby (\$30) and "Suzuki Practice Book" (\$5).

Family Concert 9th August

Fendalton Community Hall on Clyde Road

Teenager Fun Event to follow.

Circus Proms Town Hall 5 July 2 and 6pm.

A combination of the CSO and circus performers, always a sell out concert.

BRANCH NEWS

hawke's bay

The HB IRMT Scholarships, held on 24 May, were dominated by Suzuki pupils. In the Intermediate Scholarship, Wei-Yan Fan and Henry Orton, both studying violin under Marian Stronach, placed 2nd and 3rd while Phoebe Sparrow, one of Jan Beck's pianists, was Very Highly Commended. In the Junior Scholarship, Jan had three of her pianists acknowledged: Sam Broome (Very Highly Commended), Stuart Helliwell (3rd) and Lily Fearn, who was 1st. Congratulations Lily and to all the other honourees. —Hugh Forlong-Ford President

The Hawke's Bay Branch held its annual Autumn Workshop in the first weekend of the April school holidays. Held over three days at Napier Girls' High School, we treated our guests (and, indeed, the locals) to magnificent views and very impressive tuition from Lynley Culliford, Stacey Shuck, Lois McCallum, (violin) Grace Nicholson-Syme, Fleur Chee (piano) and musical enrichment tutors, Vicki Miller, Jennie Oliver (Brain Gym) Emile van der Mespel (Alexander Technique). The final concert, masterminded by Helena, was a particular highlight but it is the benefit to the students' playing that remains with us the longest.

As the sole teacher of Suzuki piano in Hawkes Bay, I would like to express my great thanks to our committee of the H.B. Branch. They have always given me fantastic support in promoting the piano students. Our venue at the Napier Girls' High School is superb with many pianos at our disposal. The three piano concerts gave students time for solos and also duets, trios, and groups of players on three pianos. All the pianists came away feeling the workshop had been 'awesome'. Grace and Fleur have moved all the participants and parents on. The parent talk in the evening and the committee-tutor evening meal at Penny Benson's house was very successful. Both could very easily become an essential part of our future workshops. —Jan Beck



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12 Enfield Rd., Napier, Hawkes Bay.

Telephone: 06 835 5729 E-mail: winbick@paradise.net.nz

N.B. From mid July until 7th Sept. distribution will be undertaken by:

HUGH FORLONG-FORD

9 Thompson Rd, Napier, Hawkes Bay

Telephone: 06 835 7820

GRADUATIONS 2007

october congratulations

Violins

Level 1

Beth Elliott
 Annaliese Elliott
 Kate Chapman
 Oliver Linscott
 Jooyoung Kim
 Luke Bradshaw
 Marama Lehmann
 Anna Pilaar
 Naomi Ludlow
 Aine Blackman
 Grace Son
 Fraser McCarthy
 Rebekah Fouhy
 Cait Bennett
 Justin Young
 Elysia Law
 Peter Mitchell
 Allan Carson
 Lucas Baker
 Harry Hartstone
 Honor Kerry
 Richard Park
 Yoshino Maruyama
 Kirsten Allen
 Charlotte Boorer

Lois McCallum
 Lois McCallum
 Lois McCallum
 Lois McCallum
 Wendy Hayes
 Robyn Denize
 Robyn Denize
 Robyn Denize
 Robyn Denize
 Val Thorburn
 Val Thorburn
 Val Thorburn
 Elroy Hall
 Lynette Carson
 Lynette Carson
 Lynette Carson
 Heather Miller
 Heather Miller
 Lynley Culliford
 Lorraine Horton
 Lorraine Horton
 Lorraine Horton
 Lorraine Horton
 Lorraine Horton
 Lorraine Horton

Level 2

Courtney Williams
 Haoyi Li
 Bridget Buxton
 Lucy Kelly
 Lillian Elliott
 Louie Tong
 Ken Tong
 Marizanne Reyneke
 Sophie Liew
 Eleanor Deacon
 Belinda Ketel
 Srimoyee Chakravorty
 Rebecca Hulse

Christine Polglase
 Christine Polglase
 Lois McCallum
 Lois McCallum
 Lois McCallum
 Robyn Denize
 Robyn Denize
 Robyn Denize
 Lynley Culliford
 Lynette Carson
 Val Thorburn
 Anne Goodbehere
 Heather Miller

Level 3

Rebecca Hulse
 Courtney Williams
 Jungeun Kim
 Stefan Prince
 Vincent Brockerhoff
 Anno Sugie
 Rosa Yates
 Janet Reid
 Harika Son
 Level 1 CD of Grace Son)

Heather Miller
 Christine Polglase
 Wendy Hayes
 Tania Dyett
 Lois McCallum
 Lois McCallum
 Lynley Culliford
 Val Thorburn
 Val Thorburn (on

Level 4

Isaac Shatford
 Sophie Mannis
 Matthew Prince
 Matthew Cook
 Jonathan Lim
 Shruti Iyer
 Rima Shenoy
 Enakshi Chakravorty

Lois McCallum
 Lois McCallum
 Tania Dyett
 Lynley Culliford
 Lynley Culliford
 Lynley Culliford
 Lynley Culliford
 Anne Goodbehere

Level 5

Louis Miyazawa

Lorraine Horton

Level 9

Olivia Francis

Trudi Miles

Flutes

Level 2

Samantha Denize

Jose Ludlow

Pianos

Level 1

Hyrum Johansson
 Henry Yang
 Nathaniel Macaulay
 Janette Shu Ling Ng
 Hannah Jang
 Nicholas Fazakerley
 Benjamin Hayward
 Nicole Rickerby
 Benjamin Wilson Kelly
 Frania Cowie
 Bayley Smith Murcott
 Gabriel Sugon
 Wendy Ma
 Samara Somerville-Petch
 Kelsie-Anne Jordan
 Hannah Elizabeth Mollison
 Naomi Wilson
 Courtney Lomas
 Nathan Hulston
 Ruby Lovegrove

Bella Gutnik
 Bella Gutnik
 Oylen Moy
 Oylen Moy
 Clare McCormack
 Jan Beck
 Val Scott
 Val Scott
 Val Scott
 Val Scott
 Marinette Berkeljon
 Marilyn Petrie
 Margaret Sime
 Adrienne McCarthy
 Adrienne McCarthy
 Adrienne Mc Carthy
 Toni May
 Eleanor Tagart
 Jane Doig
 Daphne Stevens

Level 2

Yanni Cowie
 Bridget Beadle
 Ella Sparrow
 Elliot McKenzie
 Chantelle Ayles
 Darius Au
 James Johansson
 Thomas Lilley
 Josie Shum
 Amy Mollison

Val Scott
 Val Scott
 Jan Beck
 Christine Griffiths
 Pamela Burdett
 Judith Cook
 Bella Gutnik
 Marilyn Petrie
 Adrienne McCarthy
 Adrienne McCarthy

Libby Whittaker
Pearl Hindley

Daphne Stevens
Daphne Stevens

Level 6
Grace Francis

Christine Griffiths

Level 3
Evan Liu
Liam Kelly

Bella Gutnik
Val Scott

2008 may congratulations

Pianos

Level one

Kevin Yang
Kitty Sun
Bruin Maunder
Nicholas Brownlie
Maddie Hay
Ana Renker-Darby
Ryan O'Fallon
Louise Griffin
Stephanie Vincent
Maria Vincent
Charles Jordan
Sean Zent
David Wang
Floyd Alexander-Hunt
Dillon Nickel
Peter Mitchell

Bella Gutnik
Bella Gutnik
Jan Beck
Helen Kapma
Helen Kapma
Helen Kapma
Pam Hancox
Pam Hancox
Christine Griffiths
Christine Griffiths
Oylen Moy
Clare McCormack
Hazel Roggen
Fleur Chee
Margaret Sime
Margaret Sime

Level Two:

John Whitcombe
Varshaa Veerakumar
Rebecca Bourne
Anna McCormack
Lucia Perich
Clare Hood

Marinette Berkeljon
Oylen Moy
Margaret Sime
Grace Nicholson
Bella Gutnik
Fleur Chee

Level Three:

Jessica Lim
Hannah Beadle
Bridget McCauley

Oylen Moy
Val Scott
Fleur Chee

Level Four

Drew MacNamara
Jessica Davenport

G. Short
Val Scot

Violins

Level One

Grady McMahon
Romy Tennent
Chhaya Govind
Rohan Jackson
Mikaela Wong
Anna Elisara
Emma Ducat
Sophia Smith
Arlo Alexander-Meylan
Celia Griffiths
Amy Boroevich
Sophie Cook

Christine Polglasse
Tania Dyett
Tania Dyett
Tania Dyett
Alison Salmons
Alison Salmons
Alison Salmons
Alison Salmons
Alison Salmons
Catherine Cathcart
Mary Watson
Lynley Culliford

Annabelle Bruynel
Claire McSweeney
Thomas Prince
Hamish Louis
Rianne Bongers

Lynley Culliford
Lynley Culliford
Lynley Culliford
Lynette Carson
Heather Miller

Level Two

Micah Townshend
Henry Shum
Emi Ng
Gabriel Tsang
Andrew Yu

Ruth Hall
Hazel Martin
Trudi Miles
Trudi Miles
Trudi Miles

Level Three

Andrew Yu
Jodan Townshend
Colwyn Forlong-Ford
Haoyi Li
Srimoyee Chakravorty
Hayden Nickell
Timothy Mitchell
Shweta Iyer
Andrew Kelly

Trudi Miles
Ruth Hall
Winifred Bickerstaff
Christine Polglasse
Ann Goodbehere
Heather Miller
Heather Miller
Lynley Culliford
Lynley Culliford

Level Four

Andrew Kelly
Oliver Poole

Lynley Culliford
Heather Miller

Level Five

Enakshi Chakavorty

Ann Goodbehere

Flutes

Level One

Liam Fitzsimon
Sophie Day
Mirren Whyte
Mae Currall

Sara Leach
Sara Leach
Sara Leach
Helen Lee

Level two

Georgia Thompson

Sara Leach

TEACHER REGISTRY

Teacher Registry 2007-2009 updated 21/06/08

Categories within the registry:

R – Registered – Completed Level 1 or above assessment (or equivalent)

PS – Provisional Status – Currently undertaking Level 1 training

Northland

Dora Harkness	R	Piano	Guitar
Victoria Harkness	R	Violin	
Sarah Larritt	PS	Piano	

Auckland

Sally-Anne Brown	R	Cello	
Margaret Cooke	R	Cello	
Natarani Witten-Hannah	R	Cello	
Karen Lavie	R	Flute	
Sally Tibbles	R	Flute	
Vicky Williams	R	Flute	
John Flamelng	R	Guitar	
David Harding	R	Guitar	
Sasha Witten-Hannah	R	Guitar	
Kate Bell	PS	Piano	
Pamela Burdett	R	Piano	
Vivienne Campbell	R	Piano	
Jill Carter	R	Piano	
Fleur Chee	R	Piano	
Judith Cook	R	Piano	
Barbara Deane	R	Piano	
Bella Gutnik	R	Piano	
Rosemary Hardy	R	Piano	
Helen Kapma	R	Piano	
Elizabeth Lau	PS	Piano	
Clare McCormack	R	Piano	
Eileen Moy	R	Piano	
Grace Nicholson-Symes	R	Piano	
Hazel Roggen	R	Piano	
Gwenneth Short	R	Piano	
Daphne Stevens	R	Piano	
Diane Webster	R	Piano	
Dinah Wright	R	Singing	Violin
Rachel Braly	R	Violin	
Kim Choe	R	Violin	
Rosana Fea	R	Violin	
Simon Griffiths	R	Violin	
Annabel Harrison	R	Violin	
Aneesh Kesha	PS	Violin	
Joachim Neupert	R	Violin	
Graham McPhail	R	Violin	
Amelia Owen	PS	Violin	
Alison Salmons	R	Violin	
Stacey Shuck	R	Violin	
Amber Vickery	PS	Violin	
Mary Watson	R	Violin	

Hawkes Bay

Susan Barham	PS	Flute
Jan Beck	R	Piano
Winifred Bickerstaff	R	Violin
Helena Kerr	R	Violin
Marian Stronach	R	Violin

Bay of Plenty

Josephine Ludlow	R	Flute
Adrienne McCarthy	R	Piano
Enkie Ahlers	PS	Violin
Rebecca Bjarnesen	PS	Violin
Robyn Denize	R	Violin
Hazel Martin	R	Violin
Val Thorburn	R	Violin

Hamilton

Martin Griffiths	R	Cello
Margaret Crawshaw	R	Piano
Christine Griffiths	R	Piano
Catherine Cathcart	PS	Violin
Erica Colbert	R	Violin
Maryla Endert	R	Violin
Lara Hall	PS	Violin
Kerry Langdon	R	Violin
Trudi Miles	R	Violin
Christine Polglase	R	Violin
Sharon Stephens	PS	Violin

Wellington

Emma Goodbehere	R	Cello
Kim Dyett	PS	Guitar
Mary Barber	PS	Piano
Gillian Bibby	R	Piano
Yvonne Cave	R	Piano
Noeline May Christie	PS	Piano
Pamela Hancox	R	Piano
Linda Kerr	PS	Piano
Ruth Page	R	Piano
Marilyn Petrie	R	Piano
Jenny Powell	PS	Piano
Margaret Sime	R	Piano
Eleanor Tagart	PS	Piano
Jessica Alloway	R	Violin
Eric Baker	PS	Violin
Lynette Carson	R	Violin
Lynley Culliford	R	Violin
Tania Dyett	R	Violin
Hilary Ferral	R	Violin
Ann Goodbehere	R	Violin
Barbara Ker-Mann	R	Violin
Marise P McNeill	R	Violin
Heather Miller	R	Violin
Mary Taylor	R	Violin

CONTINUED NEXT PAGE

South Island

Therese Ahlers	R	Cello	Christchurch	Len Buchanan	PS	Violin	Dunedin
Sara Leach	R	Flute	Nelson	Marlys Donaldson	R	Violin	Christchurch
George Hendry	PS	Guitar	Christchurch	Beverley Dwan	R	Violin	Dunedin
Jane Doig	PS	Piano	Christchurch	Ruth Hall	R	Violin	Ashburton
Deborah Hodge	R	Piano	Christchurch	Wendy Hayes	R	Violin	Christchurch
Cushla Ann Kelly	PS	Piano	Alexandra	Lorraine Horton	R	Violin	Christchurch
Toni May	R	Piano	Ashburton	Ellen Hume	PS	Violin	Christchurch
Val Scott	R	Piano	Christchurch	Anne Lardner	R	Violin	Christchurch
Helena Sowinski	R	Piano Violin	Gore	Ingrid Lindsay	R	Violin	Invercargill
Glynis Thomson	PS	Piano	Invercargill	Lois McCallum	R	Violin	Christchurch
Helen Beckingsale	R	Violin	Oamaru	Nicola Smith	R	Violin	Christchurch
Marinette Berkeljon	R	Violin Piano	Greymouth	Nikki Wells	R	Violin	Christchurch
				Felicity Wooding	R	Violin	Christchurch

TEACHER TRAINER achievements...

NZSI would like to welcome the following teachers who have successfully applied to the NZSI Teacher Training Programme:

Cello - Anna-Marie Alloway - Auckland Branch

Cello - Helen Tibbles - Auckland Branch

Cello - Toby Webster - Auckland Branch

Piano - Helen Lee - Auckland Branch

Piano - Cherry Ginever - Auckland Branch

Piano - Anne Bilton - Auckland Branch

Piano - Rose Cheng - Auckland Branch

Piano - Claire Choe - Auckland Branch

Piano - Felicity Hanlon - Hamilton Branch

Piano - Lorelle McNaughton - Auckland Branch

Violin - Lauren Christie - Wellington Branch

Violin - Ellie Stewart - Wellington Branch

Violin - Joel Miller - Wellington Branch

Violin - Laurence Hughes - Wellington Branch

Violin - Phoebe Argyle - Wellington Branch

Application to the training programme involves receipt of application form, CV and \$25.00 fee and requires a telephone interview and video audition. NZSI organizes the initial Unit 1A course when there are sufficient numbers to make it pedagogically and financially viable. If you know of a musician that may be interested in Suzuki teacher training refer them to the teachers' pages of the NZSI website or have them e-mail the Director of Teacher Training.

Congratulations to the following teachers who have been successfully assessed in the NZSI Teacher Training Programme;
Level One Piano

Diane Webster- Auckland Branch

Level One Violin

Rachel Braly - Auckland Branch

Level Two and Level Three Cello

Therese Ahlers - South Island Branch

15 October, 2008 is the next deadline for NZSI assessment applications. Assessments applied for by 15 October will take place December, 2008 through April, 2009. Assessment applications are available on the NZSI website.

NZSI Teacher Training courses currently being offered are listed under training opportunities on the NZSI website. Please note all courses are dependent on a minimum enrolment.

Violin Unit 1A Auckland Workshop 10-13 July, 2008

Piano Unit 1B Auckland 26-28 September, 2008

Guitar Unit 1A Wellington 28 September - 1 October 2008

Violin Unit 1A Bay of Plenty Workshop 2-5 October, 2008

Cello Level Four Advanced Unit Bay of Plenty Workshop 2-5 October, 2008

Violin Unit 1B Masterton Summer Camp 14-19 January, 2009

The 'Introductory Suzuki Violin Teacher Training Course for Teenagers' will take place at the South Island Winter Workshop 6-9 July, 2008. An overview of the course is available on the NZSI website.

IN THE BLOOD?

Joseph Kaminsky

nature versus nurture

My students had just finished performing at a local shopping mall. They looked good in their white tux shirts, adorned with red ties and cummerbunds while supported by a cast of decorated Christmas trees and holiday wreaths. I had just stood in front of approximately 100 people, mostly parents, trying to tie our pieces together with anecdotes about composers and musicians. I rarely remember what I say in such a performance, usually anything that pops into my mind to try to keep the parents entertained and fill up the time while the students come out to line up for the next piece. Today as we performed four pieces by Bach, I made some quip about his being a prolific composer and being prolific in other ways too as evidenced by his twenty-one children.

After the concert, one of the parents newer to my programme came up to me and remarked, 'You are so serious in our lessons, I didn't know you were such a comedian; you had us in stitches.' I answered that it was in the blood as my great uncle was an actor, a comedian, a humanitarian, and he even conducted symphony orchestras.

My comment about my personality being 'in the blood' got me thinking about the ongoing 'Nature versus Nurture' controversy. Danny Kaye was a big name in the 1940s and 1950s. He acted in a number of movies and had a quick wit. He composed and sang a song called 'Tchaikovsky' where he could sing the names of 54 composers in only 38 seconds. He had his own TV show in 1960-64. Some of my friends had the pleasure of playing in symphony orchestra benefit concerts Danny had conducted. They found him to be quite a musician, but simultaneously so comical and creative. The late Danny Kaye's real name was David Daniel Kaminsky and he as my great uncle. I wish Danny had lived long enough for me to actually see him conduct an orchestra, or better yet, play in that orchestra. I never met my great uncle, yet I wonder if I could genetically possess a small amount of the attributes that helped propel him to such a successful career.

The discussion of whether genetics or environment plays a greater role in one's personal development has been around for a long time. Identical twins have been studied which give us a picture of both elements. Now, for right or wrong, the cloning of animals may give us another avenue to explore this question.

Having read the August 2006 *Scientific American* article addressing the 'Nature versus Nurture' controversy through the study on expert chess masters, I was aware (and

somewhat surprised) that the magazine basically took the side of those who believe that one's *environment* is the main determinant of one's talent rather than one's genetics. *Scientific American* stated that, 'The preponderance of psychological evidence indicates that experts are made, not born.' Their conclusion was that those who excel in a discipline most likely started at an early age and kept motivated, reaping the benefits from exponential progress, not benefiting from some genetic predisposition to talent. I immediately thought of Dr Suzuki's statement: 'Ability fosters Ability', after reading that article and how his genius is continuing to be verified.

Another study resurfaced in my mind that was published in *USA Today* about ten years ago. This study stated that to become an expert at anything: sports, music, acting...one usually had to start before the age of thirteen. The synopsis of the article was that it was very rare for anyone to become great at anything unless they started working towards that area at a very early age.

Every time my students give a recital, I am awestruck by how they navigate their pieces. I can often see which students started lessons when they were 3,4, or 5 years old by the ease of their playing. There is such naturalness to students who started that young. The students who started their instruments when they were 6,7, or 8 years old are also very free but not to the same extent as those who started younger. And the adults who started in their 20s and 30s often present visual evidence of starting late with their unnatural motions and somewhat rigid performances. This is not to say there are not exceptions, just as there are some correlations between starting young and eventual ease of playing. When I sit at a recital of students I do not know, I often like to conjure up an age of how old I think a student was when they started their instrument. It is an amusing game and often when I ask those students, their answers confirm my suspicions.

But did just being related to Danny Kaye have something to do with my love for music, my teaching, or even my personality? This is something I cannot totally dismiss. After all, genetics does have bearing on our physical body and probably somewhat on our personality too. Obviously, being related to Danny Kaye did nothing for the 'nurture' theory since I had never even met him, but what about the effect *my own parents*? I have often wondered since having written a number of articles for the *American Suzuki Journal*, how I came to be a frequent contributor to this publication. For someone who has never been to a writing course, but

to have so many articles accepted for publication seems unusual to me. Of course I had my high school courses and English Composition 101 and 102 in college, but that is the terminal point of my 'mandatory' literary career. Certainly my training as an author is at an infantile stage.

Or is it? The fact is, both of my parents were writers. My father was an English professor and editor of the college newspaper. He founded a course in creative writing at his school, and had one of his short stories (*The Sound Machine*) published in an anthology of the best short stories of 1966. My mother was a poet, has had countless poems published in magazines, and won many poetry contests in her younger days. She was managing editor of a poetry magazine in New York City early in her career. And she and my father first met at the Iowa Writers' Workshop, which was considered one of the top programmes in the country. Having Robert Penn Warren (the US first poet laureate in 1986) as her mentor and Saul Bellow as her teacher gave her excellent preparation for the literary world.

I can remember when I grew up how my grammar was always corrected by my parents. While my young neighbours could get away with a multitude of linguistic sins, I had to avoid using double negatives, not saying 'ain't', and in general speaking formal English even to the point of addressing my mother as 'Mother' in our casual conversation.

In my seventh grade, when the teacher coerced the class into writing copious amounts of papers, I remember long evenings by my mother's side while she lovingly volunteered to correct my grammar, syntax, and even, God forbid, my content. Oh how I loathed her trying to change my content. She often said, 'You can't write like that; it's just too vague.' Often she made me cross out whole paragraphs and rewrite them from scratch. This made me feel I had wasted my time and provoked great consternation. Slowly, however, stubborn as I was, I acquiesced to her suggestions, succumbing to the realization that, 'Just because it makes sense to you, doesn't mean it will make sense to anybody else.'

I'm sure she helped me write papers at an even earlier age; I just don't have any recollection of those memories. I do remember that when I got into high school and had to write many papers for my English classes, that we spent hours together and she was more accepting of my writing, or possibly that she was maturing as a writer. Occasionally she paid me the greatest compliment: 'This should be read by your father.' Being a housewife, my mother was accessible and the conduit for help with my homework, but my father was busy editing his college newspaper and spending hours grading freshman composition papers. To write a paper worthy of my father's attention was a monumental treat for me.

While my father only rarely proofread my papers, he always had constructive comments. He was, after all, the novelist and short story writer. My mother was 'only' a poet. There was something special when my father read my papers – I

felt as if I had made it. Once he even told me he read my high school paper aloud to a freshman class English class as an example of a well-written model paper. Boy, did that make me feel good!

Looking back on my upbringing, I can see all the components were in place for a 'Suzuki upbringing' in the area of writing. Firstly, I had been listening to good English all my life with both of my parents trained in the intricacies of language. Secondly, I had my speech lovingly corrected by my parents as soon as I could talk, this building the framework in my mind for any future writing expression. Thirdly, as I started to write papers, my mother corrected my feeble attempts with love, giving me the confidence to strive for further goals. Finally, I had my efforts recognised and rewarded by my father, giving me the motivation to keep going, and ultimately, to write articles for the *American Suzuki Journal*.

Even though I never went further with training for my writing, I had been given all the training I needed anyway, without even realising it. My training ended with high school, but it gave me enough of a start to use what I had learned to help others to understand how to teach through my articles. What a gift my parents gave me. We also know that most of our Suzuki students and children will not go on after high school to major in music, but they too have been given a gift to use throughout their lives. This gift they may not fully realise until they are older, just as I didn't fully realise my parental gift of nurturing through writing, but just as Dr Suzuki has given us all a gift through his inspiration, we have an obligation, once we realise what we have been given, to keep giving the gift of 'nurture' to those around us. We have been empowered through love.

Clearly, our environment has so much to do with how we develop through ability. Not that I can dismiss my genetic connection to my parents either, but I truly believe it was that early nurturing 'mother-tongue' influence that helped me learn how to write. If my parents had not been English majors, I would probably not be writing pedagogical articles at all.

Joseph Kaminsky has been a private Suzuki violin teacher for over 25 years. He is an SAA Teacher Trainer, frequent Suzuki workshop and institute clinician, member of the Landolfi String Quartet, on the music faculty of the University of Missouri-St Louis, beginning string teacher for the Kirkwood (MO) school district, former member of the Illinois Symphony, and teacher/director of the Kirkwood Academy of Music. Joe taught at the 1999 Suzuki World Conference, was a presenter at the SAA 2004 Conference, and was selected MoASTA Private Teacher of the Year in 2000.

This article first appeared in the ASJ Volume 35#2 2007.

TALKING TO TIMOTHY

how to make a violin

Jeramy
Bhanabhai

Interviewing Timothy Crake

Timothy Crake is a violin maker, repairer and restorer who lives in Remuera, Auckland. He also imports and fixes bows, and supplies violin accessories. I wanted to interview him for a school project. I arrived and walked nervously to his door. I rang a door bell and in a few seconds he was there: a tall man with glasses, in a stained apron whom I had seen once in my life before. I introduced myself but I think he already knew who I was and what I had come for. (How does he know these things?)

He asked if I wanted to be a journalist. I replied that I didn't know.

We walked through a hall way to his big workshop stocked with violins and cellos and the odd double bass. Some of these were in different stages of completion. When I entered I took a seat on a stool, I breathed deeply and started.

Are you ready?" I asked.

"Yes" replied Timothy. I got the nod from my mum who was also my appointed scribe and off we went. I read the prepared questions and only stopped for him to answer the questions and for him to show us things related to the questions and for me to ask questions about the answers to my questions. It was fascinating! Before long we were finished and we were leaving. I promised him a copy of my project as I looked at his dog which had been asleep for the past half an hour. "Good bye Mr. Crake, and thank you for letting me interview you." I said. He smiled as he saw us out.

Interview with Timothy Crake

How long does it take to make a violin?

It takes 100 -160 cumulative work days to have the violin in white (without varnishing) It would take 4-6 months for a complete violin allowing the varnish to dry.

What woods are used?

The traditional woods, which have been unchanged for 400 years, are flamed maple on the back, side, neck and scroll, and spruce on the belly because it is strong and light and unsurpassed in its strength to weight ratio. Ebony is used for the pegs and finger boards, but rosewood and boxwood are also used sometimes for pegs, tailpiece and chinrest.

Do different woods make a different sound?

Spruce of an open grain will allow the front to act like a dive frame. If too closely grained, the wood is too strong and a tight grain is not good for sound.

What is the most important part of a violin? Why?

The most important part of a violin is the sound post. You can reach an answer to that question by translating the words for the sound post from other languages. The French and Hebrew words for sound post is 'soul' The German word for sound post translates as 'tone piece' the length and placement of the sound post is central to quality sound.

How do you become a violin maker?

You go to a violin making school for at least three years, then you work for another three years to consolidate what you have learnt. There are violin-making schools in America, UK, France, Germany and Italy

Which violin making school did you go to?

I went to the Welsh school of violin making ("WSVM.")

Are there many violin makers in NZ? Not many. Where are there a lot of violin makers?

The greater concentrations are in Western Europe; mainly in Italy, France and Germany.

What are the different steps to making a violin?

First you choose the wood from aged stock; the next step is to match the wood. This is followed by bending the ribs around a mould using heat and steam. After that, you make the plates (back and front). These are attached with glue to the rib structure. The scroll is then made and the neck and scroll are fitted to the top block. The final steps are varnishing and fitting up the instrument.

Does varnish make a difference? (It is often said that Stradavariou's secret varnish recipe was the reason his violins had outstanding sound.)

There is much debate and many theories about varnish and whether it enhances the sound. In my view the so called good varnish is that which has least interference on the sound and the theory that varnish enhances the sound is a myth. European woods when unfinished are all white. In the romantic age tropical hard woods were exotic and were in vogue, and violin makers were trying to emulate the exotic woods. Applying varnish seals the pores of the wood, so sealing the wood is one reason for varnish and beautification another.

What do customers look for in a violin? Good sound.

Are certain bows made to go with a certain violin?

To some extent yes but the bow really goes with the player and the type of music to be played rather than a particular violin.



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Violin, viola, cello & bass
Instruments & Repairs
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Strings

Timothy Crake

Violin Maker

GRADUATIONS 2008

Graduation September 2008

Graduation tapes for the forthcoming graduation in September 2008, should be posted to reach the NZSI Administrator, at PO Box 74092, Market Rd, Auckland by no later than 15 September 2008. **Tapes will not be accepted after this date.**

The graduation process involves students as well as their teachers so it is important that the following criteria are known to both parties. Even if you have submitted graduation tapes in the past, it would be useful to familiarise yourself again with the points below.

To be eligible for graduation, the following requirements must be met:

Membership

Your family NZSI membership fee for 2008 must be paid to the national membership address, which is listed in the journal. Please **do not** send your membership fee to the Administrator with your tape. Please **do not** combine in one payment your membership subscription payment and your graduation fee.

Your teacher must be a current member of NZSI.

Listen to your recording

Before submitting your tape, please listen to your tape to ensure that you have made a good, clear recording with no background noise. On the outside of the recording please include what format you have recorded it in.

Please ensure that your teacher listens to your tape and is satisfied with the quality of your recording and performance. If there are any difficulties with your performance, consider re-doing your tape at a later date and waiting until the next graduation in May. The label below should be signed by your teacher to indicate that you have provided them with the opportunity to hear your recording before submitting it.

Graduation fee

A fee of \$30 should accompany your tape. Cheques should be made payable to the NZSI.

Label

Details on the label should be printed so that they can be easily read, especially your name. This will ensure that your name is correctly recorded on your graduation certificate. Please cut out the label so that it fits the case of your tape and place it inside so the Listener knows who has submitted it. Write your name on the tape or CD.

If you have any queries about what is required, please contact the Administrator, Jacinda Paice on 04 299 0532.

New Zealand Suzuki Institute Graduation	
Instrument	
Piece	
Level	
Student's name	
Date of birth	
Teacher	
Teacher's signature	
Date of recording	
Years in Suzuki	

AGM NOTICE & proxy form

NOTICE of the 2008 NZSI ANNUAL GENERAL MEETING

The Annual General Meeting of the NZSI is to be held on **Monday 29 September 2007** commencing at 6.45pm in St. Patricks College, Kilbirnie, Wellington.

All members of NZSI are warmly invited to attend the AGM. If unable to do so and you wish to register your vote at the AGM, please complete the **proxy form** below and give it to a member intending to be at the meeting.

Nominations for the President, and the two Vice Presidents will be called for at the meeting. Written nominations for these positions may be submitted to the Administrator of NZSI, no later than seven days before the date of the AGM. Nominations should contain the name and address of the nominee, the position nominated for, the name and signature of the proposer and seconder

PROXY FORM FOR NZSI AGM ON MONDAY 29 SEPTEMBER

Write below the name of the presenter of the proxy form.

Name:..... Branch:.....

Complete below a written and signed authority from the proxy voter.

I,..... (member's name)

grant..... (the presenter)

a current member of the NZSI, authority to cast my vote on all matters at the NZSI AGM on 29 September 2008

.....
(member's signature) Branch Date

EXECUTIVE MEMBERS OF THE NEW ZEALAND SUZUKI INSTITUTE 2008

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Director of Teacher Training

Stacey Shuck
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Administrative Assistant (Membership)

Elizabeth Rayner
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Teacher Trainers' Registry 2007-8

Gillian Bibby	piano
Sally-Anne Brown	cello
Julia Breen	flute
Margaret Crawshaw	piano
Dora Harkness	piano
Kerry Langdon	violin
Karen Lavie	flute
Joachim Neupert	violin
Zeah Riordan	guitar
Val Thorburn	violin
Daphne Stevens	piano
Stacey Shuck	violin

Branch Delegates

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Bay of Plenty	Katharine Blackman Robyn Denize	blackman-marsh@xtra.co.nz robyn@buyonline.co.nz
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South Island	Lois McCallum Philipa Hay	jroutledge@xtra.co.nz pjhay@xtra.co.nz
Teacher Trainer	Stacey Shuck	ssttdir@pl.net



NZSI Membership Application Form

Name: _____

Address: _____

Branch: _____ (Northland | Auckland | Hamilton | Bay of Plenty | Hawkes Bay | Wellington | South Island)

Phone: _____

Email: _____

Child name:	Instrument:	Suzuki teacher:
1 _____	_____	_____
2 _____	_____	_____
3 _____	_____	_____
4 _____	_____	_____

Family membership: \$65 discounted to \$55 if paid by March 31st 2008
Teacher membership: \$90 discounted to \$80 if paid by March 31st 2008
Full time tertiary student: \$80 discounted to \$70 if paid by March 31st 2008

Payment by cheque in the mail

 Membership New Renewal

Membership fees are payable annually by March 31.

You may transfer fees via the Internet to NZSI's bank account –
 Westpac, Remuera Branch,
 Acct# 03 0259 0253226 00
 Please include full name and branch.

Alternatively, cheques should be made out to NZSI and posted to
 NZSI Membership,
 PO Box 13-0077,
 Armagh St,
 Christchurch 8141.

This membership form is also available on the NZSI website and may be submitted automatically there.

www.suzuki.org.nz.members/index.html

Early payment of your membership will secure the discounted fee as well as ensuring that you receive the first issue of the NZSI Journal each year.

Any membership enquiries to Elizabeth Rayner at membership@suzuki.org.nz